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The Music of Hamish MacCunn

(1868-1916):

A Critical Study

Alasdair Jamieson

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A thesis submitted for the degree of Doctor of Philosophy (Ph.D.)

Music Department

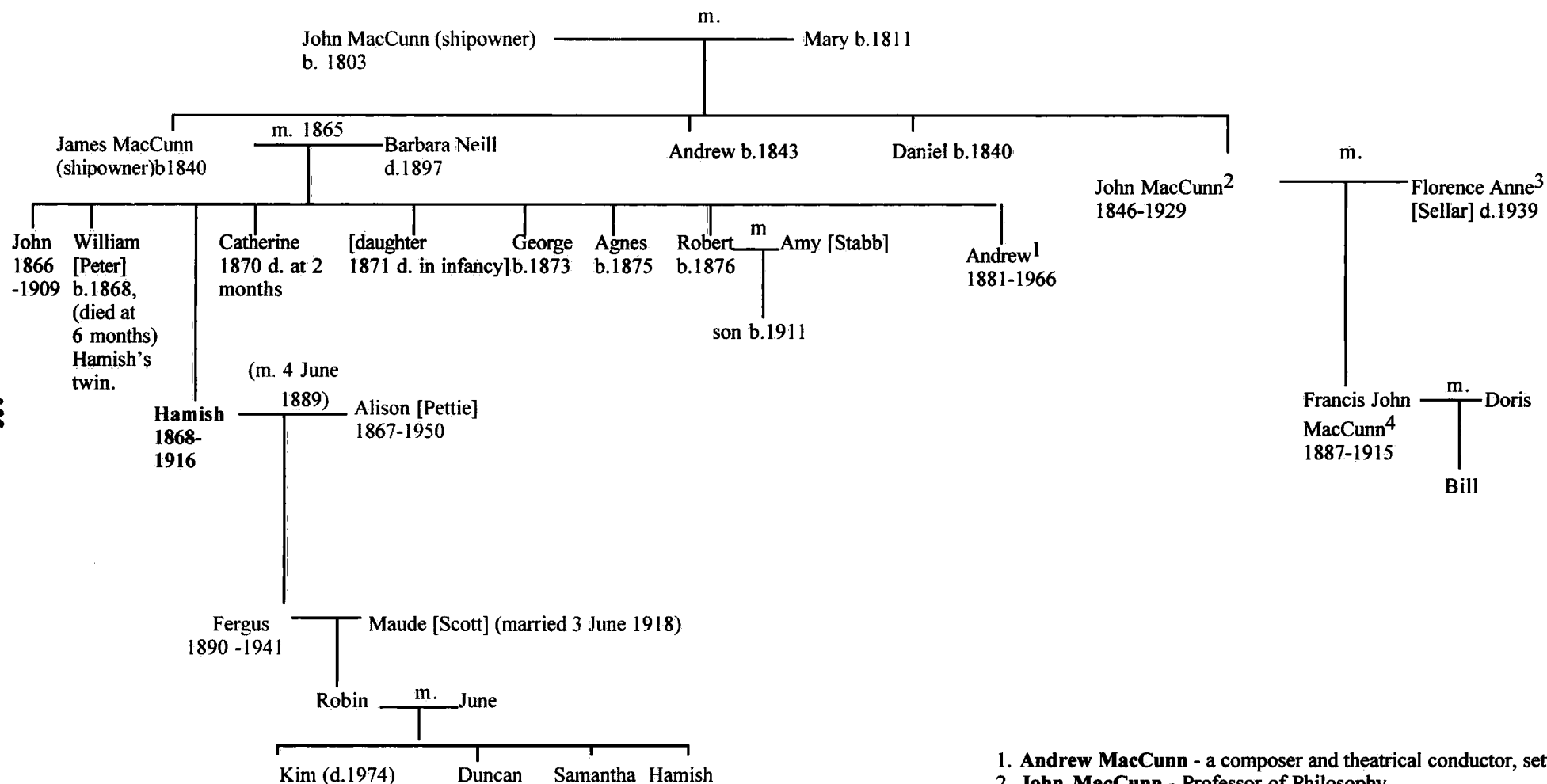
Durham University

2007

Volume 2 of 2

- 4 JUN 2007





1. **Andrew MacCunn** - a composer and theatrical conductor, settled in Australia
2. **John MacCunn** - Professor of Philosophy at Liverpool University, author of *The Making of Character*
3. **Florence [Sellar] MacCunn** - author of *Sir Walter Scott's Friends* (1909)
4. **Francis John MacCunn** was educated at Rugby School and gained a First Class Degree in Modern History at Queen's College Oxford. Lecturer in Modern History at Glasgow for three years, author of *The Contemporary English View of Napoleon*. He died at the Battle of Loos October 1915

Appendix 1: Selective Family Tree

Appendix 2: ICONOGRAPHY

The following list includes portraits and photographs of the composer, listed chronologically:

Portrait photograph of MacCunn aged about 4 dressed in a sailor suit with a cap inscribed with the name "Monarch" on it. Full length, from the front, subject seated.
Archives of the Burns Society, Greenock.

Portrait by John Pettie (1886), half-length, full-face, 'done in four hours.'
27'' x 24''
Private Collection

Photograph of MacCunn (aged about 20) in a deerstalker hat, standing with his arms crossed, smoking a pipe, a stone wall in the background. Three quarter length, from the front.

From an unidentified newspaper accompanying a listing for a performance of *Land of the Mountain and the Flood*. Photocopy sent to the author by Sir Frederick O'Brien.

Cartoon "Pettie's dream of Hamish MacCunn conducting a monster orchestra" by John Pettie (1888)

Private collection. Reproduced in the sleeve notes for the Hyperion recording CDA66815

Portrait by John Pettie (1892), half-length, full-face, 'an hour's sketch' written on the back. This was the sketch that was copied by J.B.Blackwell: Blackwell's version is in the Scottish National Portrait Gallery.

18'' x 10''

Private Collection

John Pettie used MacCunn as a subject for several of his paintings:

Challenged (1885) MacCunn is the figure on the bed

Two Strings to her Bow (1887) This picture shows a smug young lady being escorted down an English country lane by two gentlemen, a dandyish MacCunn on her right hand and a disgruntled looking fellow with fair hair on her left - modelled by Alexander Watt, son of the literary agent A.P.Watt. It seems the lady in the middle is Margaret Thallon (1864 - 1948), a Pettie family governess. For a long time it was thought to be Alison Pettie. In Glasgow Corporation Art Gallery.

A Storm in a Teacup (also known as *The Tiff*) (1887). Companion piece to the previous entry: Dandy MacCunn's backview is retreating up the lane while the lady faces forward with a vexed expression on her face.

A Song without words (1888) in Manchester City Art Gallery

The Violinist (1890)

Bonnie Prince Charlie (1892)

Signed portrait photograph of MacCunn in a frock coat. Head and shoulders, three-quarter face, subject facing left.

Reproduced in *Scottish Musical Monthly* i no. 3 December 1893, 56.

Photograph. Head and shoulders, three-quarter face, subject facing right.

(Also a photo of the Marquis of Lorne on the same page)

'*Diarmid* at Covent Garden' *The Sketch* 27 October 1897, 2.

Sculpted bust of MacCunn in plaster by David Watson Stevenson (before 1899: this is the bust mentioned by George Bernard Shaw – it used to stand in the Royal Academy - in the preamble to his interview with the composer on 7 May 1899 *London's Music in 1888-9 as heard by Corno di Bassetto* London 1937: 111)

Height 64.3cm

Scottish National Portrait Gallery, Granton Store.

Publicity photograph of MacCunn by Elliott & Fry, full face, looking youthful, with sideburns.

Souvenir of the Charing Cross Hospital Bazaar (Albert Hall 21 and 22 June 1899)
London, Nassau Press, 138.

Publicity photograph of MacCunn in a frock coat cradling a black kitten in his right arm. Half-length, almost profile, subject seated, facing left. Also a picture of MacCunn standing, looking over the shoulder of a seated Edward German as he studies sheet music spread out on the table in front of him

'The New Conductor at the Savoy' *Tatler* no.41 9 April 1902, 67.

Publicity photograph by Haines of MacCunn in a frock coat. Head and shoulders, full face.

Souvenir Programme for 'The Orient in London' Exhibition 1908, 9.

Signed portrait photograph by Elliott and Fry of MacCunn (aged about 40) in a frock coat. Head and shoulders profile, subject facing left.

Reproduced in Henry George Farmer *A History of Music in Scotland* London 1947, facing page 416. Also reproduced at the head of Janey Drysdale 'Hamish MacCunn' *Dunedin Magazine* ii no. 2 March 1914, 65-75.

Watercolour painting of MacCunn's grave, painted by W.S. Percy (1919)

GB-Gu MS MacCunn B1

Appendix 3:
A CATALOGUE
OF WORKS BY
HAMISH MACCUNN

Introduction.

Abbreviations/ Library sigla.

A. Juvenilia (pre-RCM)

B. Orchestral Works

C. Choral Works

D. Stage Works

E. Songs

F. Piano and Chamber Works

G. Writings and Correspondence (see Bibliography)

Introduction

This is the first comprehensive catalogue of MacCunn's oeuvre to be assembled. The works are listed chronologically within genres. MacCunn took a cavalier attitude to adding opus numbers to his compositions, and seems to have entirely lost interest in the process by 1898. He *did* however sign and date many pieces. Where the manuscript is no longer extant and the copyright date is not displayed, I have estimated the composition date by referring to clues such as the publication number or the engraver's plate number. In addition, MacCunn employed different publishers at specific points in his career – another hint. Durations for major works are included. Most of the manuscript sources are housed in Glasgow University Library's MacCunn Collection.

Abbreviations/Library sigla

General

VS – Vocal Score

MS - manuscript

p – page

s – system

b – bar

MT – *The Musical Times*

Library sigla

GB-Gu Glasgow University Library

GB-En National Library of Scotland

GB-Lbm British Library, St. Pancras

GB-Lcm Royal College of Music

GB-Lam Royal Academy of Music

GB-LEbc University of Leeds, Brotherton Collection

GB-DRu University of Durham Library

US-NYpm New York, Pierpont Morgan Library

US-CHH Chapel Hill, University of North Carolina Music Library

US-Eu Evanston, Northwestern University, Music Library

A. JUVENILIA (pre-RCM)

1. *Cavatina Pastorale* for 'cello and piano

Date of Composition: 1881

Source: Autograph: *GB-Gu* MS MacCunn 15

Unpublished

Other comments: Probably intended for the composer and his father to play together. The original title looks as if it was *Sonatina* for violin and piano (the word 'sonatina' has been ruled over and the string instrument has had 'cello' added to the original 'violin' forming a 'violincello'!).

2. 'I saw thee weep' Song

Date of Composition: 27 February 1881

Source: Autograph, signed: *GB-Gu* MS MacCunn 24

Unpublished

Other comments: Poem by Byron. Two copies of the autograph at this location

3. *Six Minuets* for the piano

Date of Composition: c.1882

Source: Autograph: *GB-Gu* MS MacCunn 24

Unpublished

Other comments: Unfinished. [3 in A major, 3 in E major. Awkward piano writing, basic harmony]

4. Overture in C minor for piano

Date of Composition: January 1882

Source: Autograph, signed: *GB-Gu* MS MacCunn 24

Unpublished

Other comments: [Overworking of same idea]

5. Serenade (partsong): 'If thou art sleeping maiden' for TrATB

Date of Composition: 27 February 1882, written out again February 1883

Source: *GB-Gu* MS MacCunn 20
GB-Gu MS MacCunn 24

Unpublished

Other comments: Poem by Longfellow from *The Spanish Student* Act III Sc 4. [ABA + Coda, homophonic in B flat major]

6. *The Moss Rose* [setting 1] for SATB and piano

Partsong

Date of Composition: - 30 April 1882

Source: Autograph, signed: *GB-Gu* MS MacCunn 24

Unpublished

Other comments: First of two settings of this text from the German of Krummacher. [E major, rigid phrase structure, piano doubles voices]. See also entry C1 on p316 below.

7. Song: 'For the Wandering Jew' for bass and piano

Date of Composition: 1883

Source: Autograph, signed J. MacCunn Jr. 1883 Thornhill

GB-Gu MS MacCunn 21

Unpublished

Other comments: Poem by Wordsworth

8. Song: 'The Cottager and Her Infant'

Date of Composition: c. 1883

Source: Autograph *GB-Gu* MS MacCunn 21

Unpublished

Other comments: Poem by Wordsworth

9. *Tema in C major with variations* for piano [unfinished]

Date of Composition: 23 January 1883

Source: Autograph, signed [James MacCunn, Jr.]: *GB-Gu* MS MacCunn 15

Unpublished

Other comments: A theme and seven variations. The score indicates a cadenza that has not been written out.

10. Song: 'To Mary in Heaven' Song

Date of Composition: 8 February 1883, Thornhill, Greenock

Source: Autograph, signed *GB-Gu* MS MacCunn 21

Unpublished

Other comments: Poem by Burns, also known as 'Thou Lingering Star'

11. Serenade (song): 'Stars of the Summer Night'

Date of Composition: 1 March 1883

Source: Autograph, signed *GB-Gu* MS MacCunn 21

Unpublished

Other comments: Text by Longfellow

12. Partsong: 'Sleep dwell upon thine eyes' for TrATB

Date of Composition: 'Composed by James MacCunn Jr., Thornhill, Greenock, 14th March [18]83'

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Unpublished

Other comments:

Text by Shakespeare *Romeo and Juliet* Act II Scene 2. Presented in the same format as no. 5 above. Both pieces are to be sung unaccompanied – *pace* the Glasgow University Library catalogue: on the frontispiece MacCunn writes 'With a compressed score for the piano to be used only at practice'. [Again ABA¹, but the middle section includes a monophonic moment and some rudimentary imitation. The short text is repeated many times.]

13. Fugue for organ

Date of Composition: 31 March 1883

Source: Autograph *GB-Gu* MS MacCunn 15

Unpublished

Other comments: Most likely a composition exercise for Mr. Poulter in Greenock. In A major on the following theme:



14. Motet: *Psalm C* for chorus, quartett (sic) and tenor solo, with accompaniment for the organ.

Date of Composition: - 6 April 1883

Source: Autograph, signed *GB-Gu* MS MacCunn 20

Unpublished

Other comments: Verses 1, 2, 4 & 5 of the *Jubilate* are set (= verses 1, 2 and 4 in the Book of Common Prayer version). Scrawled on the front cover in the composer's hand 'A very execrable [?] bit of trash.'

[After an initial solo there is a call and response pattern between the tenor and the choir (E flat major). 'For the Lord is good..' is sung by the quartet (A flat major, 3/4). Fast and vigorous imitative section 'And his truth endureth for ever' (C minor). His counterpoint lessons and exercises are evidently bearing some fruit here. Varied reprise of opening then the call and response pattern is extended to the material previously sung by the quartet, now in common time. Climactic coda (full organ + 32ft pedal octaves!)]

15. Fantasia Overture in E minor for orchestra [sketches, unfinished]

Date of Composition: - 3 September 1883 Brodick, Arran.

Source: Autograph *GB-Gu* MS MacCunn 22

Unpublished

Other comments: One of the last works written (on holiday) before going to the RCM. [More adventurous harmony (half diminished 7th etc.) and an interest in counterpoint shown in the middle section. Very sketchy. The *da Capo* is not written out. Arresting heroic opening brass figure also heard at the close (marked *Adagissimo*). *Fine dell'overture* written after last bar. Some of the material in this piece may have been used in the lost *Cior Mhor*.]

Scoring: 2.2.2.2. 2.2.0.0 timpani, strings

16. *The Changing Year* for voices and piano [incomplete]

Cantata

Date of Composition: undated. 1883-4?

Source: Autograph: *GB-Gu* MS MacCunn 20

Unpublished

Other comments: One sheet of sketches outlining different motifs for the four seasons. 'Winter' is complete, also seven pages of 'Spring' and then the music runs out. The motifs *were* planned however, so presumably the music did exist.

B. ORCHESTRAL WORKS

1. Overture: *Cior Mhor*

Date of Composition: 1885

Manuscript lost

First performance: 27 October, 1885 Crystal Palace

Performers: Crystal Palace Orchestra conducted by August Manns

Other comments: Further performances in Glasgow and Greenock January 1887.

2. Overture to '*The Land of the Mountain and the Flood*'

Date of Composition: - 8 November 1886

Source: Sketch: *GB-Gu* MS MacCunn 39 signed [Hamish MacCunn] and dated at the end [25 October [18]86]

Autograph: *GB-Gu* MS MacCunn 39, signed, dated.

Published by Novello

Publication Date: 188?

First performance: 5 November 1887, Crystal Palace

Performers: Crystal Palace Orchestra conducted by August Manns

Duration: 9'

Other comments:

Scoring: 2.2.2.2. 2.2.3.1 timpani, cymbals, strings.

On the front of the autograph of the full score is written in MacCunn's hand 'The finished MS fair copy of this work has been lost by the carelessness of "the Strand Magazine" people, to whom it was lent by Mr. A.P. Watt, for autographic reproduction.' The manner in which the title is expressed suggests that the overture may have been conceived in relation to a larger work. The obvious link would be with the cantata *The Lay of the Last Minstrel*, whose final chorus ends with just these words. But there is no evidence to make one think that such a link was planned, and commentators who propose this (most recently in the programme notes for a performance of both works 23 May 2004, Melrose Parish Church) are misguided.

3. Orchestral Ballad: *The Ship o' the Fiend* Op. 5

Date of Composition: 'Finished 18 June 1887, London'

Source: Autograph: *GB-En* MS3365

Published by Augener

Publication Date: 1890

First performance: 21 February 1888, St. James' Hall (London Symphony Concerts)

Performers: London Symphony Orchestra conducted by the composer

Duration: 12'

Other comments:

Scoring: 2.2.2.2. 2.2.3.0 timpani, cymbals, bass drum, strings

Source text: a border ballad from the collection ed. Francis James Child *The English and Scottish Popular Ballads* Boston 1882-98. No. 243 'James Harris (The Daemon Lover)' originally from Scott's *Minstrelsy* (1812) 2.427, 'taken down from the recitation of Walter Grieve by William Laidlaw.'

On the frontispiece of the autograph is written 'Author's original copy given to me Sept. 21 1896' [signed Lorne].

The poem is written out in MacCunn's hand, not all of it, but selected verses (1,2,9,11,12,15,16,17,18,19,22,23,24,25). Then 'To the most noble The Marquise of Lorne K.T.. This MS from Hamish MacCunn Sept. 1896'.

Two newspaper cuttings are interleaved with the MS score, one relating to the first performance and another reporting on a playing at Manns' benefit concert at the Crystal Palace on 21 April 1888.

An arrangement for piano duet was made by Marmaduke Barton and published by Augener (no. 8571 in their catalogue).

An arrangement for string orchestra was made by Adam Carse and published by Augener in c.1939.

4. Orchestral Ballad: *The Dowie Dens o' Yarrow* Op. 6

Date of Composition: 1888 (by 20 June that year)

Autograph lost

Published by Augener

Publication Date: [n.d. but probably 1891]

First performance: Privately on 20 June 1888 at 'The Lothians,' Sir John Pettie's studio in Fitzjohns Road, St. John's Wood. Publicly on 13 October 1888 at the Crystal Palace

Performers: Crystal Palace Orchestra conducted by August Manns

Duration: 10'

Other comments:

Scoring: 2.2.2.2 + contra 3.2.3.1 timpani, side drum, cymbals, bass drum, strings

Source text: a border ballad from the collection ed. Francis James Child *The English and Scottish Popular Ballads* Boston 1882-98. No.214 'The Braes o' Yarrow'

An arrangement for piano duet was made by Marmaduke Barton and published by Augener [n.d.]

5. *Highland Memories*: Suite of three Scottish Pieces Op. 30

i) *By the Burnside*

ii) *On the loch*

iii) *Harvest Dance*

Date of Composition: 1896

Source: Autograph *GB-Gu* MS MacCunn 37

Published by Augener

Publication Date: 1897

First performance: 13 March 1897, Crystal Palace

Performers: Crystal Palace Orchestra conducted by August Manns

Duration: 10'

Other comments:

Scoring: 2.2.2.2 2 horns, Strings (*iii*) adds 2 trumpets and timpani)

Arrangement for violin and piano by the author: Autograph, signed, 1896 London *GB-Gu* MS MacCunn 26. Published by Augener 1897

Arrangement for piano duet by the author: Autograph, signed, 1896 London *GB-Gu* MS MacCunn 26. Published by Augener 1897

Arrangement for piano solo by the author. Autograph, signed, 1896 London *GB-Gu* MS MacCunn 26. Published by Augener 1905

Arrangement for organ by Norman Strafford published by Augener 1922

Arrangement for string orchestra by Adam Carse published by Augener 1930

MacCunn conducted this work at a Philharmonic Concert at the Queen's Hall on 20 May 1897

6. *Ballet for Royce: Graceful Dance and Valse*

Date of Composition: May 1903

Source: Autograph, *GB-Gu* MS MacCunn 13

Unpublished

Other comments:

Scoring: *Graceful Dance* 1.1.2.1. 2 horns, triangle and tambourine, strings.

Valse 1 + picc.1.2.1 2.2.2.0 bass drum, cymbals, side drum, tambourine, triangle, strings

Likely to be a number from *The Earl and the Girl* or *Little Hans Anderson*. Edward Royce Jr. (1870-1964) was a dancer, choreographer and director. He had recently danced the duet in the second act of *A Princess of Kensington* – conducted by MacCunn – with Winifred Hart-Dyke.

7. 'L'Entente Cordiale' dance from *The Earl and the Girl*

Date of Composition: 1904

Lost

Unpublished

Comments: 'L'Entente Cordiale' is mentioned in MacCunn's catalogue of his works. He wrote it for Winifred Hart-Dyke to dance.

8. 'Mazurka'

Date of Composition: 1905

Lost

Unpublished

Other comments: This mazurka is mentioned in MacCunn's catalogue of his works. It is likely to be the 'Dance, tempo alla mazurka, un poco animato' to be found after the first chorus in Act II of *The Talk of the Town* (VS pp106-110). It was again composed with Miss Hart-Dyke in mind. Piano version at **F9** on p367 below)

9. Suite of Four Dances [for orchestra]

- i) Allegro moderato
- ii) Tempo di valse
- iii) Hornpipe
- iv) Alla marcia con brio

Date of Composition: *i)* 1904 *ii)* 1900 *iii)* August 1909 *iv)* 1904. This composite work was assembled in 1914 or later, perhaps even during his last illness, to tie up loose musical ends. His own catalogue of 28 December 1913 (*GB-Gu* MS Farmer 265a) does not mention this Suite, so it's likely to have been put together after that date.

Source: Autograph, (*iv* signed): *GB-Gu* MS MacCunn 16

Unpublished

First performance *i)* and *iv)* 1930/1 on the B.B.C. *ii)* 13 February 1900 at Her Majesty's Theatre, London

Other comments:

Scoring: *i)* 1 + piccolo. 1.2.1 2.2.2.0 timpani, bass drum, cymbals, strings

ii) 2.2.2.2 2.2.3.0 timpani, bass drum, cymbals, side drum, strings

iv) 2.1.2.1 2.2.2. timpani, bass drum, cymbals, strings

i) and *iv)* are numbers taken from the unfinished comic opera *Prue*. In this country comedy, a group of travelling players visit the village of Arthlington. Ralph Goode, the leader of the players announces 'a comedy of fantasy, with songs and dances gay'. The crossed out markings on *i)* - ~~*Prue Duet Dance Columbine and Harlequin Pantomine*~~ and the similarity of manuscript paper, title layout and the date (September 1904) on *iv)* would seem to confirm their origins. It is possible that these two dances correspond to 'Colombine' and 'Harlequin' in MacCunn's own catalogue of his works. Although the original vocal score is lost, the light music composer Robert Chignell prepared a new fully orchestrated version between September 1928 and September 1930 for projected broadcast by the B.B.C. It is this arrangement that is kept in Glasgow: *GB-Gu* MS MacCunn 30.

ii) is 'The Dance of Medway' from *The Masque of War and Peace*, a waltz for full orchestra in G.

iii) is a piano Hornpipe dedicated to Marmaduke Barton, but no orchestral version is extant (= the 'Hornpipe' listed in MacCunn's catalogue.)

See also **F7** on p367 below.

C. CHORAL WORKS

i) CANTATAS (AND ONE ANTHEM)

1. *The Moss Rose* [setting 2]

Cantata for solo tenor, solo soprano, recitative baritone, chorus and orchestra.

Date of Composition: - July 1884

Source: Autograph, signed: *GB-Gu* MS MacCunn 23

Unpublished

First performance; 10 December 1885, West Theatre, Royal Albert Hall

Performers: Miss Drew -soprano, Mr. Stubbs - baritone and Mr. Price - tenor, Choir and Orchestra from the RCM, conducted by the composer

Duration: 12'

Other comments:

Text by Krummacher, translated by J.S.C. Braynard. See also entry A6.

Scoring: 2.2.2.2 2 horns timpani strings

See A6 on p305 above.

2. *Bonny Kilmeny* Op. 2

[Cantata for Soloists, Chorus and Orchestra]

Date of Composition: - 21 March 1886

Source: Autograph full score, signed, Hamish MacCunn: *GB-Gu* MS MacCunn 40

Published by Paterson

Publication Date: 1889

First performance: 13 December 1888, Queens Street Hall, Edinburgh.

Performers: Agnes Larchcom - soprano, Iver McKay - tenor, Bantock Pierpoint - bass, Kirkhope's Choir and orchestra conducted by the composer.

Duration: 50'

Other comments:

Text from James Hogg *The Queen's Wake*, 'Night the Second, The Thirteenth Bard's Song' with an epilogue by Dr. David MacBeth Moir, the words adapted and arranged by James MacCunn, the composer's father.

Scoring: 2.2.2.2 2.2.0.0. timpani, harp, strings.

First performance accompanied by harmonium, piano and string quintet. On 21 January 1889 it was done again in Edinburgh with a full orchestra – to great critical acclaim. An early amateur performance took place in Newcastle on 5 April 1889 by Mr. T. Albion Alderson's Amateur Choir. Performed at the Crystal Palace on 8 March 1890

3. *Lord Ullin's Daughter* Op. 4

[Ballad for Chorus and Orchestra]

Date of Composition: 1887

Source: Autograph full score: *GB-Gu* MS MacCunn 25
Printed orchestral parts: *GB-Lbm* h.3906.a.(1.)

Published by Novello, Ewer and Co.

Publication Date: 1888

First performance: 18 February 1888, Crystal Palace

Performers: Crystal Palace Choir and Orchestra conducted by August Manns

Duration: 11'

Other comments:

Poem by Thomas Campbell

Scoring: 2.2.2.2. 2.2.3.0 timpani, cymbals, military drum, triangle, bass drum, strings.

Dedicated to the Glasgow Choral Union

4. *The Lay of the Last Minstrel*

Dramatic Cantata for soli, chorus and orchestra

Date of Composition: - 29 October 1888

Source: Autograph full score, signed: *GB-Lcm* 4236

Published by Novello, Ewer and Co.

Publication Date: 1889

First performance: 18 December 1888, City Hall, Glasgow

Performers: Madame Nordica - soprano, Grace Damian – mezzo-soprano, Iver McKay - tenor, Andrew Black - baritone, Glasgow Choral Union, and orchestra conducted by Joseph Bradley.

Duration: 70'

Other comments:

Text from Sir Walter Scott's poem of the same name, arranged and adapted by James MacCunn, the composer's father.

Scoring: 2.2.2.2 4.3.3.1. timpani, triangle, side drum, bass drum, cymbals, strings

Commissioned by and dedicated to the Glasgow Choral Union.

Other early performances include Leeds Philharmonic Society (19 March 1890), the Festival Choral Society at Birmingham Town Hall conducted by the composer (27 March 1890), at Sheffield (13 May 1890), Bradford (3 December 1890) and it was programmed by the New York Chorus Society early in 1891 but had to be postponed to the last concert of the series [*MT* xxxiii 1 March 1891, 167].

5. *The Cameronian's Dream* Op. 10

Ballad for baritone solo, chorus and orchestra.

Date of Composition: - 6 December 1889 [but 12 December 1889 at end of score]

Source: Autograph full score, signed: *GB-Gu* MS MacCunn 5
Autograph vocal score, signed: *GB-En* MS 21979-21980

Published by Paterson

Publication Date: c.1890

First performance: 27 January 1890, Queens Street Hall, Edinburgh.

Performers: George Henschel - baritone, Kirkhope's Choir and orchestra, conducted by the composer

Duration: 25'

Other comments:

Poem by James Hyslop

Scoring: 2.2.2.2. 4.3.2 cornets.3.1. timpani, side drum, triangle, bass drum, cymbals, strings

2nd performance: 30 January 1890, City Hall, Glasgow. Henschel, Glasgow Choral Union, conducted by the composer.

On the front of the autograph full score 'Some donkey has scrawled over this score with pencil marks and made a mess of it generally.' Signed by 'HMC' plus a Latin tag 'Non decet te semper cantare tuos amores.' ['It is not proper for you always to sing of your loves']

On the front of the vocal score 'To my much valued and esteemed friend A.P. Watt Esq. from the author Oct/89.' MacCunn

6. *Psalm VIII*

[Anthem for choir and organ]

Date of Composition: - 6 April 1890

Source: Autograph lost. Printed copy: *GB-Lbm E.602.zz.(3.)*

Published by Methven, Simpson and Co, Dundee

Publication Date: 1890

First performance: 1 May 1890, 2nd International Industrial Exhibition, Meggetland, Edinburgh.

Performers: Edinburgh Choral Union, conducted by the composer.

Duration: 10'

Other comments: Repeat performance on the 3 May.

7. *Queen Hynde of Caledon* Op. 13

Dramatic Cantata for soli, chorus and orchestra

Date of Composition: - 31 October 1891

Source: Autograph full score, signed: *GB-Gu MS MacCunn 4*

Published by Chappell

Publication Date: 1892

First performance: 28 January 1892, City Hall, Glasgow.

Performers: Maria Fillinger – Queen Hynde (soprano), Emily Squire – Wene (soprano), Henry Piercy – Eric (tenor), Andrew Black – Uisnar (baritone), Glasgow Choral Union and orchestra conducted by the composer.

Duration: 65'

Other comments:

Text prepared by James MacCunn from the epic poem by James Hogg

Scoring: 2.2.2.2 + contra 4.3.3.1. timpani, bass drum, cymbals, strings

Subsequently given at a Crystal Palace Saturday Concert on 5 March 1892.

On the front of the autograph score is written 'To Mrs. Pettie with kindest regards from HM 23/1/1892' Illustrating the frontispiece is a circular picture of approaching Norse warships, done with an excellent sense of perspective and with the names of the Norse gods written round the edge.

A note beneath 'From burnt wood engraving by James MacCunn' and a verse:

'Thy guiding spirit bade me come,
And steered thro' storms my dragon ships
From fjords far across the foam
To hear the music of thy lips!'

['The Death of Percy Reed' (1896) see C10 below]

8. *The Wreck of the Hesperus*

[Ballad for chorus and orchestra]

Date of Composition: - June 1905

Source: Autograph full score and Printer's MS: *GB-Lcm* MS 4986

Published by Novello and Co.

Publication Date: 1905

First performance: 28 August 1905, Coliseum, London.

Performers: Coliseum choir and orchestra conducted by the composer.

Duration: 15'

Other comments:

Poem by Longfellow

Scoring: 2.2.2.2. 2.2.3.0. timpani, bass drum and cymbals, strings

Dedicated 'To my friend Walter Slaughter'. On the fly -sheet is written a short musical quotation:



"A ship sailed o - ver the sea!"

which is a reference to Slaughter's show *Little Hans Anderson* which MacCunn conducted. This is the start of song no.11 'The Mermaid' sung by the Princess (in G major) from the second act of the show.

Performed twice daily at 3 and 9pm each day for four months, before being toured through the provinces, *The Wreck of the Hesperus* was one item on a variety programme of a dozen or so items.

9. *Livingstone the Pilgrim*

Cantata for narrator, soprano and baritone solos, chorus and organ

Date of Composition: 1912

Source: Autograph, signed: *GB-Gu* MS MacCunn 11 [wanting no. 5]

Printed copies: *GB-Lbm* E.496.1.(3.) and *GB-Gu* Sp Coll Ca15-w.39.

Published by Weekes & Co

Publication Date: 1913

First performance: 19 March 1913 Royal Albert Hall

Performers: Alexander Watson – narrator, Master John Child – soprano, Stewart Gardner – baritone, Wharton Wells – organ, solo quartet of voices from the chorus sung by members of the choir of St. Michael's Cornhill, and a chorus of 800 voices conducted by the composer assisted by Mr. C. Strong and Mr. Leonard Snow.

Duration: 18'

Other comments:

Text by Rev C. Sylvester Horne

Autograph lacks no.5

Score in Glasgow University Library has 'Papa from Hamish 5/1/13' written in the composer's hand on the front.

10. *Four Scottish Traditional Border Ballads for chorus and orchestra*

- i) 'Kinmont Willie'
- ii) 'The Jolly Goshawk'
- iii) 'Lamkin'
- iv) 'The Death of Parcy Reed' (for male chorus and orchestra)

Date of Composition: - June 1913, but 'Parcy Reed', would seem to date from 1896. The autograph vocal score in Glasgow University Library bears an opus number 31, placing it between the *Album of Seven Songs* Opus 30 (1895)/*Highland Memories* (also Opus 30) and *Diarmid* Opus 34 (1897). The composition date at the end has been obliterated. Clues from the type of ms. paper used would seem to back up this theory.

Source: 'Kinmont Willie': Autograph sketches: *GB-Gu* MS MacCunn 34
Autograph vocal score, signed: *GB-Gu* MS MacCunn 10
'The Jolly Goshawk': Autograph sketches: *GB-Gu* MS MacCunn 36
Autograph vocal score, signed: *GB-Gu* MS MacCunn 9
'Lamkin': Autograph sketches: *GB-Gu* MS MacCunn 35
Autograph vocal score, signed: *GB-Gu* MS MacCunn 6
'The Death of Parcy Reed': Autograph vocal score: *GB-Gu* MS MacCunn 1

No autograph full scores of any of these pieces extant.

Published by Weekes & Co.

Publication Date: 1913.

First performance: i), ii) and iii): 19 April 1921, Victoria Hall, Sheffield
iv) 25 March 1925, Queen's Hall, London

Performers: i), ii) and iii) Sheffield Amateur Music Society conducted by Sir Henry Wood

iv) Barclay's Bank Musical Society conducted by Herbert Pierce. Pierce would conduct this again with the Bristol University Men's Choir on 30 May 1931 and with the Barclay's forces in the 1934-5 season.

Duration: 65' in total.

Other comments:

'Kinmont Willie' Text: a border ballad from the collection Child, Francis James (ed.) *The English and Scottish Popular Ballads* (Boston, Houghton, Mifflin and Brown 1882-98) no.186 originally from Scott's *Minstrelsy* (1802) 1.111.

Dedicated to Professor John MacCunn

‘The Jolly Goshawk’: Text: a border ballad, ‘The Gay Goss Hawk’, from the collection Child, Francis James (ed.) *The English and Scottish Popular Ballads* (Boston, Houghton, Mifflin and Brown 1882-98) no. 96, originally from the Jamieson-Brown MS no.6, part 15.

Dedicated to Mrs. John Pettie

‘Lamkin’: Text: a border ballad from the collection Child, Francis James (ed.), *The English and Scottish Popular Ballads* (Boston, Houghton, Mifflin and Brown 1882-98) no.93, originally from Jamieson, Robert (ed.), *Popular Ballads and Songs* (1806) 1.176. Dedicated to ‘my father’.

‘Parcy Reed’: Text: a border ballad from the collection Child, Francis James (ed.), *The English and Scottish Popular Ballads* (Boston, Houghton, Mifflin and Brown 1882-98) no.193. Dedicated to Professor William Paton Ker.

Scoring (for all four): 2. + piccolo.2.2.2. 4.2.3.1 3 timpani, bass drum, cymbals, side drum, triangle, a stage ‘crash’ rattle, a piece of clanking and jingling steel chain, harp, 12 first violins, 8 second violins, 6 violas, 6 ‘cellos, 6 double basses. [details printed at the front of vocal score of ‘The Jolly Goshawk’.]

ii) PARTSONGS

1. ‘O where art thou dreaming?’

Date of Composition: - 15 Sept 1884, (Greenock)

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Published by Novello, as a supplement (no.535) to the *MT*

Publication Date: June 1925

Other comments: Text by Thomas Moore, setting for SATB. This is likely to be his first published composition as referred to in an article in *The Tatler* no.41 9 April 1902, 67.

‘A part-song that he wrote a year or two after he had settled down in London [...] was the first composition that Mr. MacCunn published.’

2. ‘I’ve been roaming’

Date of Composition: 8 September 1886 (Greenock)

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Unpublished

Other comments: Text [attributed to George Soame], setting for SATB

3. 'King Death was a rare old fellow'

Date of Composition: 8 September 1886 (Greenock)

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Unpublished

Other comments: Text by Barry Cornwall [i.e. Bryan Waller Procter], setting for SATB

4. 'Why, lovely charmer'

Date of Composition: 9 September 1886

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Unpublished

Other comments: Text Anon 1726, setting for SATB

5. 'Love thee, dearest love'

Date of Composition: 10 September 1886 (Greenock)

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Unpublished

Other comments: Text by Thomas Moore, setting for SATB

6. 'Child of the summer, charming rose'

Date of Composition: 10 September 1886 (Greenock)

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Unpublished

Other comments: Text Anon 1775, setting for SATB

7. 'Ye little birds that sit and sing'

Date of Composition: 30 October 1886

Source: Autograph, signed: *GB-Gu* MS MacCunn 15

Unpublished

Other comments: Text by Thomas Heywood, setting for SATB.

8. 'O mistress mine'

Date of Composition: 1888

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Novello, Ewer & Co. (Novello's Part-song Book, Second Series no.547)

Publication Date: 1888

Other comments: Text by Shakespeare, setting for SATB

9. 'There is a garden'

Date of Composition: 1888

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Novello, Ewer & Co. (Novello's Part-song Book, Second Series no.548)

Publication Date: 1888

Other comments: Text by Richard Alison (1706), setting for SATB

10. 'It was a lass for love a-seeking'

Date of Composition: 1888

Source: Lithographed from autograph MS, signed: *GB-Gu* MS MacCunn 20

Published by Novello, Ewer & Co. (Novello's Part-song Book, Second Series no.549)

Publication Date: 1888

Other comments: Text by Mary E. Wilkins (in the *Century*)

11. 'Hark forward!'

Date of Composition: 1889?

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Novello, Ewer & Co. as a supplement to the *MT* no.556.

Publication Date: 1889

Other comments: Text by Sir Walter Scott (from *Songs of the Chase* 1810), setting for SATB

12. 'In the Primrose Time of the Year'

Date of Composition: 1890?

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Augener

Publication Date: n.d. [1892, contracts drawn up with Augener on 18 July that year]

Other comments: Text by William Black, setting for SATTB and piano

13. 'Another glass before we go'

Date of Composition: 1890?

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Augener

Publication Date: n.d. [1892, contracts drawn up with Augener on 18 July that year]

Other comments: Text by William Black, setting for ATTBB

14. 'Soldier Rest! Thy warfare o'er'

Date of Composition: before 1893

Source: Printed copy: *GB-Lbm* P.P.1945.aa..P

Published by Novello, Ewer & Co as a supplement (no.611) to the *MT*

Publication Date: 1893

Other comments: Text by Sir Walter Scott, setting for SATB

15. 'On a faded violet'

Date of Composition: 1914

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Novello (Trios, Quartets, etc no.450)

Publication Date: 1914

Other comments: Text by Shelley, setting for SSA and piano, see entry **E48** below.

16. 'Night'

Date of Composition: - 23 May 1914

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Published by Novello (Trios, Quartets, etc no.451)

Publication Date: 1914

Other comments: Text by Richard H. Barham, setting for SSA and piano

17. 'Whither?'

Date of Composition: May 1914

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Published by Novello (Trios, Quartets, etc no.452)

Publication Date: 1914

Other comments: Text by Longfellow, setting for SSA and piano.

18. 'O my love, leave me not!' (Bealach na Gharraidh)

Date of Composition: May 1914

Source: Autograph, signed: *GB-Gu* MS MacCunn 20

Published by Novello (Trios, Quartets, etc no.453)

Publication Date: 1914

Other comments: Old Gaelic melody and translated words by Mrs. Grant from Alexander Campbell's collection [*Albyn's Anthology, or A Select Collection of the Melodies and Vocal Poetry peculiar to Scotland and the Isles hitherto unpublished, collected and arranged by Alexander Campbell*] of 1816 [Edinburgh], setting for SSA and piano.

19. 'Star of Descending Night'

Date of Composition: unknown

Source: lost

Other comments: Text by Ossian from *The Songs of Selma*, setting for TTBB. Mentioned in MacCunn's catalogue of his own works.

D. STAGE WORKS

1. *Jeanie Deans*

Grand Opera in Four Acts

Date of Composition: - 28 September 1894

Source: Full score, autograph, signed: *GB-Lcm* MS4763

Vocal score, autograph, signed *GB-Lam* MS495

Published by Mathias and Strickland/ Augener

Publication Date: 1894

First performance: 15 November 1894, Royal Lyceum Theatre, Edinburgh

Performers: Marie Duma – Jeanie (soprano), Alice Esty – Effie (soprano), Alec Marsh – Davie Deans (baritone), E.C. Hedmond – Staunton (tenor), Miss Meisslinger – Madge Wildfire (soprano), Lempriere Pringle – Dumbiedykes (baritone), Minnie Hunt – Queen Caroline (mezzo-soprano), Frank Wood – Duke of Argyll (tenor), Madame Barth – Janet Balcris (contralto), Eleanor Harwood – Lady Suffolk (mezzo-soprano). Chorus and orchestra of the Royal Carl Rosa Opera Company conducted by the composer.

Duration: 150'

Other comments:

Text adapted from Sir Walter Scott's *The Heart of Midlothian* by Joseph Bennett.

Scoring: 2.2.2.2. 4.2.3.1. timpani, percussion, strings.

First Performance in Glasgow 21 November 1894, First performance in London 22 January 1896

After the completion date on the MS full score is written 'I dedicate this work to my most dear mother.'

On the title page of the vocal score is written 'To Joseph Bennett Esq. these manuscripts with the sincerest regard and good wishes from Hamish MacCunn 1894.'

2. *Diarmid*

Grand Opera in Four Acts

Date of Composition: - 1897. Amended version dated April 1898 (London)

Source: Autograph Full Score, signed: *Gb-Gu* MS MacCunn 27 and 27a

21 orchestral parts of Act I: *GB-Gu* MS MacCunn 28

Autograph vocal score, signed: *GB-Lbm* MS Mus 233-234

Published by Boosey & Co.

Publication Date: 1897

First performance: 23 October 1897, Covent Garden

Performers: Phillip Brozel – Diarmid (tenor), Fionn – Mr. Maggi (baritone), Eragon – Charles Tilbury (bass), Marie Duma – Grania (soprano), Louise Kirkby Lunn (mezzo soprano), Agnes Jackson – Freya (Contralto)

Duration: 170'

Other comments:

Text adapted from a Celtic legend by The Marquis of Lorne K.T.

Scoring: 2.2.2.2 4.2.3.1 timpani, bass drum, cymbals, triangle, side drum, tambourine, glockenspiel, rattle, gong, harp and strings.

First performance originally scheduled for 19 October. Repeat performances on 27 October and 30 October (matinée).

The ballet music was extracted, modified to exclude the chorus parts, and first performed at a Philharmonic Society Concert on 10 March 1898 conducted by the composer.

3. *Breast of Light* Op. 36

[Unfinished grand opera]

Date of Composition: after 1900

Source: Autograph vocal score with early sketches: *GB-Gu* MS MacCunn 17

Unpublished

Other comments: Although it bears the opus number 36, the text is written by *The Duke of Argyll* as opposed to the Marquis of Lorne: Lorne only inherited the title on his father's death in 1900. Opus 36 is the last number attached to any of MacCunn's pieces.

4. *The Masque of War & Peace*

Masque

Date of Composition: 1900

Source: Autograph vocal score, signed: *GB-Gu* MS MacCunn 29

Published by Henderson and Spalding [Special Souvenir Limited Edition of 1000 copies]

Publication Date: 1900

First performance: 13 February 1900, Her Majesty's Theatre, London

Performers: Muriel Wilson – War and Peace, Charles Crutchley – Glory, Gabrielle Enthoven – Victory, Hugh Dodds – Rebellion, Gervase Cary Elwes – Rumour, William James – Mercy, Lady Maud Warrender – Pity, Cyril Martineau – Prosperity, Lady Feodorovna Sturt – Music, Hwfa Williams – Painting, Colthurst Simpson – Science, Mr. Beeton – Literature, Leo Trevor – Neptune, Captain Jeffcock – Father Thames, Montague Eliot – London, The Viscount Newport – The Yeoman, H. Rowland Brown – Aid, Viola Tree – Medway. Chorus and Orchestra conducted by the composer.

Duration: 60'

Other comments:

Text by Louis. N. Parker, Dresses designed by Percy Anderson, Scene painted by Joseph Harker, Directed by Herbert Beerbohm Tree. This was one of three items in this evening given in aid of the Soldiers' Widows and Orphans Fund. Tree would revive this 'Masque of War and Peace' format – without MacCunn's music – for later soirées e.g. on 28 and 29 May 1908 and 19 March 1915.

Scoring: 2.2.2.2 2.2.3.0 timpani, bass drum, cymbals, side drum, strings

The song 'Are you coming Mr. Atkins?' was extracted and published separately in 1903 by Chappell.

5. Dance 'L'Entente Cordiale' for inclusion in the show *The Earl and the Girl*
See B7 above

6. *Prue*,

A Light Opera in Three Acts [unfinished]

Date of Composition: 1904

Source: Arrangement for orchestra of the vocal score by Robert Chignell (September 1928-September 1930): *GB-Gu* MS MacCunn 30

Set of parts for the same arrangement: *GB-Gu* MS MacCunn 31

First performance: Possibly in 1930 on the BBC

Other comments:

Text by Charles H. Taylor: a rural comedy set in the time of the Napoleonic Wars.

Also in Glasgow University Library a 'Nocturne' from *Prue* Act II Scene 2 for piano that does not appear in Chignell's arrangement: *GB-Gu* MS MacCunn 13

7. Four numbers for *The Talk of the Town*

'Two Eyes'

'The home-made hat'

'The Race'

'Bombay on the Nile'

(Also a section of the opening chorus of Act II from page 104 to page 111 in the Vocal Score)

Date of Composition: 1905

Source: Printed copy: *GB-Lbm* 11779.f.80.(3.)

Published by Hopwood and Crew

Publication Date: 1905

First performance: 5 January 1905, Lyric Theatre, London

Other comments: Book by Seymour Hicks, lyrics by Charles H. Taylor. Main composer – Herbert E. Haines, other composer – Evelyn Baker

'Bombay on the Nile' ('Sung with immense success by Mr. Walter Passmore') and 'Two Eyes' (Sung with immense success by Mr. Robert Evett') were published individually.

8. *The Golden Girl*

Musical Comedy in Two Acts

Date of Composition: 1905

Source: Lost

Published by Chappell, according to MacCunn's own list of works, but impossible to find a trace of it in that firm's archive.

Publication Date: 1905

First performance: 5 August 1905, Prince of Wales Theatre, Birmingham

Other comments:

Text by Captain Basil Hood concerning a lawyer's clerk who is prevailed upon to play the part of a married man in order to protect 'Mrs. Robinson' who is, in fact, a single and very rich young lady desirous of warding off unwanted suitors.

9. *The Pageant of Darkness and Light*

Pageant

Date of Composition: 1908

Source: Autograph vocal score used by the printer: *GB-Gu* MS MacCunn 12

Published by Weekes and Co.

Publication Date: 1908

First performance: 4 June 1908, Agricultural Hall, London

Duration: 90'

Other comments:

Text by John Oxenham. Designed and produced by Hugh Moss. Commissioned by the London Missionary Society and produced at the great 'Orient in London' Exhibition for six weeks, between 4 June and 11 July 1908. Later much performed in America where upward of 670,000 people saw it in Boston, Chicago and other smaller cities.

The 'Livingstone' episode was extracted and published separately by the London Missionary Society.

10. Seven numbers for *A Waltz Dream*

‘You are free’

‘In a Palace Garden’

‘Princess Hélène’

‘Haven’t you heard?’ [Opening Chorus Act III]

‘When a man has sworn his troth’ [not used]

‘A Reigning Prince’

Scene, solo and ensemble; ‘Her Highness is at Hand’

Date of Composition: 1908 [a stamp on the bottom of the MS sheets reads ‘Copyright MCMVIII by Metzler & Co. Ltd. and [Handwritten] Chappell & Co. Ltd. [Printed]]

Source: Autograph: *GB-Gu* MS MacCunn 14

Unpublished save for those items listed below which are published by Metzler and Co.

Publication Date: ‘You are free’ 1909, ‘In a Palace Garden’ 1908, ‘Princess Hélène’ 1908, ‘When a man has sworn his troth’ 1908.

First performance: 1908. The run at the Hicks Theatre started on 7 March 1908, and the reviews immediately picked up on the last act’s weaknesses. MacCunn was enlisted to remodel this act. It is impossible to know when his alterations were incorporated. They certainly would have been used on the regional tour he conducted in 1909.

Other comments:

Lyrics translated and adapted from the German by Adrian Ross. Main composer – Oscar Straus.

11. Two choruses for *Autumn Manoeuvres*

Date of Composition: 1912

Source: Printed copy: *GB-Lbm* G.782.p.(1.).G

Published by Enoch

Publication Date: 1912

First performance: after 25 May 1912, Adelphi Theatre

Other comments:

An adaptation by Henry Hamilton from the German stage show, originally by Karl von Bakony and R. Bodanski. English lyrics by Percy Greenbank. Main composer - Emmerich Kálmán

12. A Musical Sketch: *The Sailor and the Nursemaid*

Date of Composition: June 1912

Source: Autograph full score, signed: *GB-Gu* MS MacCunn 7

Unpublished

First (and only) performance: 27 June 1912, Aldwych Theatre

Performers: Reginald C Hunter – Captain Ironside, Charles Childerstone – Jack Weatherall A.B., Maudi Thornton – Nancy Jones

Other comments:

Text by Charles Childerstone.

Scoring: 1.1.1.1. 2.2.1.0. timpani, percussion, strings.

E. SONGS

1. 'Lullaby, lillybrow'

Date of Composition:

Author: William Barnes

Source: Autograph: *GB-Gu*.MS MacCunn 1

Unpublished

2. 'I think of thee in the night'

Date of Composition: 1884

Author: T.K. Hervey

Source: Autograph: *GB-Gu* MS MacCunn 21

Unpublished

3. 'When the first summer bee'

Date of Composition: 1884

Author: Thomas Moore

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1892

First performance: 11 December 1884, West Theatre, Royal Albert Hall.

Performers: Mr. Jordan accompanied by the composer

Other comments: Appears in an *Album of Ten Songs*, Printer's Plate no.8161

4. 'When thou art nigh'

Date of Composition: 1884

Author: Thomas Moore

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1892

First performance: 11 December 1884, West Theatre, Royal Albert Hall.

Performers: Mr. Jordan accompanied by the composer

5. 'Finland Love Song, A'

Date of Composition: 25 October 1884

Author: Thomas Moore

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Unpublished

6. 'Rosebud by my early walk, A'

Date of Composition: 21 June 1884

Author: Burns

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Unpublished

7. 'Night piece to Julia'

Date of Composition: 24 February 1885

Author: Herrick

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Unpublished

8. 'Cradle song'

Date of Composition: 2 March 1885

Author: Robert Gall

Source: Autograph: *GB-Gu* MS MacCunn 21

Unpublished

9. 'When twilight dews are falling soft'

Date of Composition: 2 March 1885

Author: Thomas Moore

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Published by Joseph Williams

Publication Date: 1892

Other comments: Appears in an *Album of Ten Songs*, Printer's Plate no.8161

10. 'Morning Song'

Date of Composition: 24 February 1885

Author: Alan Cunningham

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Unpublished

11. 'Keep your tears for me'

Date of Composition: 8 June 1885

Author: Thomas Moore

Source: Autograph: *GB-Gu* MS MacCunn 21

Unpublished

12. 'There be none of beauty's daughters'

Date of Composition: 1886

Author: Byron

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

First performance: 27 May 1886, West Theatre, Royal Albert Hall,

Performers: Mr. Price accompanied by the composer.

Other comments: Appears in an *Album of Ten Songs*, Printer's Plate no.8161 cf. Entry no. 18 below.

13. 'I'll tend thy bower, my bonnie May'

Date of Composition: 20 May 1886

Author: William Ferguson

Source: Autograph, signed: *GB-Gu* MS MacCunn 21. Printed copy: *GB-Lbm* H.3628.(10.).H

Published by Paterson

Publication Date: 1897

Other comments: No. 2 in an *Album of Six Songs*

14. 'Pour forth the wine'

Date of Composition: November 1886

Author: J.S. Blackie

Source: Autograph and sketches for orchestral version, signed: *GB-Gu* MS MacCunn 8.
Printed copy: *GB-Lbm* H.3628.(3.).H

Published by Chappell

Publication Date: 1888

Other comments: Also in a version for voice and orchestra

15. 'To Julia weeping'

Date of Composition: 1886

Author: Thomas Moore

Source: Printed copy: *GB-Lbm* H.3628.(9.).H

Published by Paterson

Publication Date: 1897

Other comments: No. 3 in an *Album of Six Songs*

16. 'The Day of Love'

Date of Composition: 1888?

Author: Thomas Moore

Source: Printed copy: *GB-Lbm* H.3628.(1.).H

Published by Chappell

Publication Date: 1888

17. 'Oft when the watching stars'

Date of Composition: 1888?

Author: Thomas Moore

Source lost

Published by Chappell

Publication Date: 1888?

Other comments: Mentioned in the composer's own catalogue of his works

18. 'I've found my mountain lyre again'

Date of Composition: 1889

Author: James Hogg

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1890

Other comments: Plate no. 8233 cf. No. 12 above.

19. *Cycle of Six Love Lyrics Opus 9*

'A Message Came'

'Where palms make pleasant shade'

'He bewails her absence'

'He hears she is dead'

'She is returning'

'Reunion'

Date of Composition: 1889

Author: Joseph Bennett

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.46

Published by Novello, Ewer and Co.

Publication Date: 1891

Other comments: The six songs first appeared as a 'musical serial', one song in each copy of *The English Illustrated Magazine* between December 1889 and May 1890.

20. 'Her suffering ended'

Date of Composition: 1889 at latest

Author: James Aldrich

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*

21. 'Love in her sunny eyes'

Date of Composition: 1889 at latest

Author: Abraham Cowley

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*

22. 'Still like dew in silence falling'

Date of Composition: 1889 at latest

Author: Thomas Moore

Source: lost

Published by Joseph Williams

Publication Date: 1890?

Other comments: Mentioned in Edmonstoune Duncan 'Hamish MacCunn: 1868-1916' *Musical Opinion* no. 468 September 1916, 761, and in MacCunn's own catalogue. MacCunn's enthusiasm for Moore's poems seems to have exhausted itself by 1890. Only one setting 'At the mid-hour of the night' comes from after this date. If this was published by Joseph Williams – as MacCunn's own catalogue suggests - it is likely to have come after the *Album of Ten Songs* (1889) with the other singly published works 'I've found my mountain lyre again' and 'The Emigrant's Song'.

23. 'Tell her, O tell her'

Date of Composition: 1889 at latest

Author: Thomas Moore

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*

24. 'Welcome, sweet bird'

Date of Composition: 1889 at latest

Author: Thomas Moore

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*

25. 'The young rose I give thee'

Date of Composition: 1889 at latest

Author: Thomas Moore

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*

26. 'The Huntsman's Dirge'

Date of Composition: 1889 at latest

Author: Sir Walter Scott

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*

27. 'Autumn Song'

Date of Composition: 1889 at latest

Author: Percy Bysshe Shelley

Source: from Stainer & Bell

Published by Joseph Williams

Publication Date: 1889

Other comments: Appears in an *Album of Ten Songs*. Poem: *Autumn: a Dirge*

28. 'Here's to thy health, my bonny lass'

Date of Composition: 1889 at latest

Author: Burns

Source: Printed copy: *GB-Lbm* H.3628.(2.).H

Published by Chappell

Publication Date: 1889

29. 'I will think of thee, my love'

Date of Composition: 1889?

Author: Thomas Gray

Source: Printed copy: *GB-Lbm* H.3628.(12.).H

Published by Paterson

Publication Date: 1897

Other comments: No. 6 in an *Album of Six Songs*

30. 'The Ash Tree'

Date of Composition: 1889?

Author: Thomas Davidson

Source: Printed copy: *GB-Lbm* H.3628.(11.).H

Published by Paterson

Publication Date: 1897

Other comments: No. 1 in an *Album of Six Songs*. 'A favourite in Scotland' according to publicity material.

31. 'When midst the gay'

Date of Composition: 1889? Copied by G.D.N. MacCunn - 29 November 1920

Author: Thomas Moore

Source: *GB-Gu* MS MacCunn 21

Unpublished

32. 'Maggie's sleeping noo'

Date of Composition: 1890

Author: Coutts

Source: lost

Published by Methven Simpson

Publication Date: 1890

Other comments: Details from A.P. Watt papers *US-CHH* no. 11036

33. 'My Mary dear, Farewell' (The Emigrant's Song)

Date of Composition: 1890

Author: J.S.Blackie

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.17

Published by Joseph Williams

Publication Date: 1891?

Other comments: Printer's plate no. 8379 cf. entries nos. 18 and 22 above

34. 'In the primrose time o' the year'

Date of Composition: 1890?

Author: William Black

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.44

Published by Augener

Publication Date: 1892?

35. *Three Songs Opus 11*

‘O white’s the moon upon the loch’

‘O wilt thou be my dear love?’

‘Roses in the Lane’

Date of Composition: 1890

Author: William Black

Source: Printed copy: *GB-Lbm* H.3628.(5.).H

Published by Chappell

Publication Date: 1890

Other comments: Dedicated to Liza Lehmann

The three songs concern a character called Meenie.

[No.1 ABA form, with middle section in the relative major

No.2 2 verse strophic, in MacCunn’s Scottish style

No.3 ABA]

36. *Songs and Ballads of Scotland* [100 songs]

Date of Composition: - 1891

Author: 32 songs by Burns, among the traditional texts

Source: Autograph, signed: *GB-En* Ms 21980. Printed copy: *GB-Blm* F.1582..F

Published by Paterson

Publication Date: 1891

Comments: ‘O this is no’ my ain lassie’, ‘O Kenmure’s on and awa’ and other songs were extracted from this collection and published separately. Several songs were performed at meetings of the Dunedin Association in 1912: ‘She’s fair and fause’, ‘The ewie wi’ the crookit horn’, ‘The Rover o’ Loch Ryan’ and ‘My tocher’s the jewel’.

37. 'A Song of the South'

Date of Composition: 1891

Author: Harold Boulton

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.49

Published by The Leadenhall Press (Field and Tuer), later by Novello, Ewer & Co.

Publication Date: 1891

Other comments: One of the *12 Songs by some of the best and best-known British composers: J. Barnby, A. Cellier, F. Corder, F. Cowen, C. H. Lloyd, H. MacCunn, A. C. Mackenzie, C. H. H. Parry, A. Somervell, C. V. Stanford, A. G. Thomas, C. Wood. Edited by H. Boulton. With words by the Editor. Frontispiece by F. Dicksee*

38. 'Small birds in the corn'

Date of Composition: 1892

Author: William Black

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Unpublished

39. 'A Widow sat mourning'

Date of Composition: 1891

Author: Shelley

Source: Autograph, signed: *GB-Gu* MS MacCunn 21

Unpublished

40. 'Strathallan's Lament'

Date of Composition: 1892

Author: Robert Burns

Source: Printed copy: GB-Gu Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1892

Other comments: ‘.. and a rather dull song, ‘Strathallan’s Lament’[...] which, however, sounded effective and even dramatic as Mme Kirkby Lunn delivered it.’ *The Times*, 26 February 1909, 11.

41. *Vocal Album of Six Songs*

1. ‘Wishes’
2. ‘A Flower Message’
3. ‘Doubting’
4. ‘Dreamland’
5. ‘Golden Days’
6. ‘Hesper’

Date of Composition: - 1892

Author: Lady Caroline Blanche Lindsay

Source: Printed copy: GB-Gu Sp Coll Ca15-w.52

Published by Augener

Publication Date: 1892

Other comments:

The poems are taken from a set entitled ‘Songs of Love’ which appeared in Lady Lindsay’s collection of *Lyrics and other Poems* (London, Kegan Paul, Trench, Trübner & Co. 1890). The ‘Songs...’ are divided into ‘Her songs’ and ‘His songs’. Rather than engineer some sort of dialogue between the sexes, MacCunn arranges them like this: Hers - nos. 1,2 and 6, His- nos. 3,4 and 5.

‘A set of six songs by Mr. MacCunn contains some specimens of the composer’s better class of work; ‘Wishes’ is a graceful little song; ‘Doubting ‘ is sufficiently expressive, though not particularly well written for voice; and ‘Hesper’ has plenty of opportunities for effect.’ *The Times*, 3 March 1893, 3.

42. ‘Bethesda’

Date of Composition: 1892

Author: George E. Morrison

Source: Printed copy with facsimile signature on title page: *GB-Gu* MS MacCunn 15

Published by Sheard

Publication Date: 1892

Other comments: 'Among a large number of songs, mostly of the conventional 'ballad' type, sent by Messrs Sheard and Co., the following may be recommended: - 'Bethesda', by Hamish MacCunn, is a setting of some decidedly original words, treated with considerable skill; the structure of the melody has a curious affinity with certain examples of traditional English Music'

The Times, 11 April 1893, 3.

43. 'Shouther to shouther'

Date of Composition: 1892

Author: William Black

Source: lost

Published by Sheard

Publication Date: 1892?

Other comments: Mentioned in Edmonstoune Duncan 'Hamish MacCunn: 1868-1916' *Musical Opinion* no. 468 September 1916, 761. Date of composition estimated from other Sheard publications, in particular 'Bethesda', and from the fact that MacCunn was in communication with Black about setting some of his *Rhymes by a Deerstalker* at this time – see the A.P. Watt papers *US-CHH* 11036

44. 'The merry, merry shriek of the reel'

Date of Composition: 1892?

Author: William Black

Source: lost

Published by Sheard

Publication Date: 1892?

Other comments: Mentioned in Edmonstoune Duncan 'Hamish MacCunn: 1868-1916', *Musical Opinion*, no. 468 (September 1916), 761. Date of composition estimated from other Sheard publications, in particular 'Bethesda', and from the fact that MacCunn was in communication with Black about setting some of his *Rhymes by a Deerstalker* at this time – see the A.P. Watt papers *US-CHH* 11036.

45. 'Every drinker knows it'

Date of Composition: 1892?

Author: George E. Morrison

Source: lost

Published by Sheard

Publication Date: 1892?

Other comments: Mentioned in Edmonstoune Duncan 'Hamish MacCunn: 1868-1916', *Musical Opinion*, no. 468 (September 1916), 761. Date of composition estimated from other Sheard publications, in particular 'Bethesda' [entry 42] – another setting of Morrison.

46. 'The Sailor's Lot'

Date of Composition: 1892?

Author: George E. Morrison

Source: lost

Published by Sheard

Publication Date: 1892?

Other comments: Mentioned in Edmonstoune Duncan 'Hamish MacCunn: 1868-1916', *Musical Opinion*, no. 468 (September 1916), 761. Date of composition estimated from other Sheard publications, in particular 'Bethesda' [entry 42] – another setting of Morrison.

47. 'All on a fair may morning'

Date of Composition: 1893

Author: William Black

Source: Printed copy: *GB-Lbm* G.1065.a.(1.).G

Published by Augener

Publication Date: 1893

48. 'On a faded violet'

Date of Composition: - 1893

Author: Shelley

Source: Autograph: *GB-Lbm Add.54415*. Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1893

Other comments: Also a 3-part song 1914, see entry C ii) 15 above

49. 'A Flower Auction'

Date of Composition: - 1893

Author: William Black

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

50. 'O gentle sleep'

Date of Composition: - 1893

Author: James MacCunn

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1893

51. *Six Settings of Poems by Robert Bridges*

‘My bed and pillow are cold’ (*Shorter Poems* III 10)

‘Fire of Heaven’ (*Shorter Poems* IV 16)

‘The Idle Life’ (*Shorter Poems* IV 17)

‘Angel Spirits of Sleep’ (*Shorter Poems* IV 18)

‘Crown Winter with Green’ (*Shorter Poems* IV 26)

‘Pedlar’s Song’ (from *Achilles in Scyros*)

Date of Composition: - 1893

Author: Robert Bridges

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.29

Published by R. Cocks & Co.

Publication Date: 1893

Other comments ‘These fine songs are in every way worthy [of] the reputation and their author and composer. The poetical spirit which pervades Mr. Bridges’ has in each case been admirably caught, and songs of exceptional merit and beauty are the result.’ ‘Six Songs’, *MT*, xxxiv (1 May 1893), 297.

52. ‘Do not vex the violet’

Date of Composition: - 1893

Author: George MacDonald

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1893

53. ‘If a nobler waits for thee’

Date of Composition: - 1893

Author: George Macdonald

Source: Printed copy: *GB-Lbm* G.1065.a.(8.).G

Published by Augener

Publication Date: 1893

54. 'Many days and many ways'

Date of Composition: - 1893

Author: George MacDonald

Source: Printed copy: *GB-Lbm* G.1065.a.(9.).G

Published by Augener

Publication Date: 1893

55. 'Heart be stout and eye be true'

Date of Composition: - 1893

Author: George MacDonald

Source: Printed copy: *GB-Lbm* G.1065.a.(5.).G

Published by Augener

Publication Date: 1893

56. 'When roses blow'

Date of Composition: -1893

Author: Lady Caroline Blanche Lindsay

Source: Printed copy: *GB-Lbm* G.1095.a.(15.).G

Published by Augener

Publication Date: 1893

57. 'To Eva'

Date of Composition: 1893?

Author: Ralph Waldo Emerson

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1893?

58. 'The Wanderer'

Date of Composition: 2 April 1894

Author: Alfred Lord Tennyson

Source: Autograph, signed: *GB-Gu* MS MacCunn 1 and *GB-Lcm* MS 4986

Unpublished

Other comments: RCM copy has written in the composer's hand: 'MS to F.G.Edwardes Esq., Souvenir 2 April /94 with the composer's kindest greetings'. Frederick George Edwardes (born 1853) was the organist at St. John's Wood Presbyterian Church (1881-1905) and presumably played at the MacCunns' wedding there. From 1897 until his death in 1909 he was the editor of the *Musical Times*.

59. *Four Picture Songs*

'A pale green sky'
'Over a shining land'
'Autumn Winds'
'The waters are rising'

Date of Composition: - 1894

Author: George MacDonald

Source: Printed copy: *GB-Lbm* G.385.1.(5.).G

Published by Mathias & Strickland

Publication Date: 1894

60. *Three Songs from 'Within and without'*
 'O my love is like the wind of death'
 'My child is lying on my knees'
 'The Organ boy's song'

Date of Composition: - 1894

Author: George MacDonald

Source: Printed copy: *GB-Lbm* G.385.1.(5.).G

Published by Mathias & Strickland

Publication Date: 1894

61. *A Set of Seven Songs Opus 30*
 'Spring and Autumn'
 'Noontide'
 'Children's Rhyme'
 'The Waterfall'
 'Sleeping and Waking'
 'Two Lovers'
 'A Dream'

Date of Composition: 1895

Author: Harold Boulton

Source: Printed copy: *GB-Lbm* F.636.x.(4.).F

Published by Cramer

Publication Date: 1896

62. 'Had I a cave on some wild and distant shore'

Date of Composition: 1895

Author: Robert Burns

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1895

63. 'Thine I am, my faithful fair'

Date of Composition: - 1895

Author: Robert Burns

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1895

64. 'Wilt thou be my dearie?'

Date of Composition: - 1895

Author: Robert Burns

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1895

65. 'I arise from dreams of thee'

Date of Composition: - 1895

Author: Percy Bysshe Shelley

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1895

66. 'The heath this night must be my bed'

Date of Composition: - 1895

Author: Sir Walter Scott

Source: Printed copy: *GB-Lbm* G.1065.a.(6.).G

Published by Augener

Publication Date: 1895

67. 'Bonny Leslie'

Date of Composition: 1896

Author: Robert Burns

Source: Printed copy: *GB-Lbm* H.2841

Published by Metzler

Publication Date: October 1896

Other comments: It was published in *Melody, a Musical Magazine* 1 October 1896, 326-7, for whom it was 'especially composed'.

Dedicated 'to my friend A.S.W.'

Essentially a strophic song with an interesting play of 4/4 and 2/4 time signatures in verses 1 and 2 that is adapted to a consistent 4/4 in the slower third verse.

68. 'A Cosie Song'

Date of Composition: July 1896

Author: Lady Caroline Blanche Lindsay

Source: Autograph, signed: *GB-Gu* MS MacCunn 1. Printed copy: *GB-Lbm* H.2841.

Published by Metzler

Publication Date: December 1896

Other comments: It was published in *Melody, a Musical Magazine* (Christmas Double issue) 1 December 1896, 429-31, for whom it was 'expressly composed'.

Dedicated 'to Master Adrian Waterlow'

A lullaby in 6/8 ('Rock thee to sleep') with a faster middle section ('Hark! Down the glen come the merry, merry men').

On MacCunn's autograph the song is labelled Opus 36 no. 2, although it is not clear what the other songs with this opus number are.

69. 'One Lone Star'

Date of Composition: - 1896

Author: Charles H. Taylor

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.49

Published by Chappell

Publication Date: 1896

Other comments: Also arranged for violin and piano by Hubert G. Marshall-Hall, Chappell 1920

70. 'Lie there my lute'

Date of Composition: - 1896

Author: Charles H. Taylor

Source: Printed copy: *GB-Gu* Sp Coll Ca15-w.49

Published by Chappell

Publication Date: 1896

Other comments: Also arranged for violin and piano by Hubert G. Marshall-Hall, Chappell 1920

71. 'Fair is love'

Date of Composition: 1897

Author: G. Barlow, from *The Pageant of Life*

Source: Printed copy: *GB-Lbm* H.3628.(8.).H

Published by Paterson

Publication Date: 1897

72. 'A Heart in Armour'

Date of Composition: - 1897

Author: G. Barlow, from

Source: Printed copy: *GB-Lbm* H.3628.(13.).H

Published by Paterson

Publication Date: 1897

Other comments: No. 5 in an *Album of Six Songs*

73. 'Her brow was like the lily flower'

Date of Composition: - 1897

Author: ?

Source: Printed copy: *GB-Lbm* H.3628.(7.).H

Published by Paterson

Publication Date: 1897

74. 'At the mid hour of night'

Date of Composition: before 1897

Author: Thomas Moore

Source: Printed copy: *GB-Lbm* H.3628.(11*.).H and *GB-Gu*.MS MacCunn 15

Published by Paterson

Publication Date: 1897

Other comments: No. 4 in an *Album of Six Songs*

75. 'Ave Maria'

Date of Composition: - 1897

Author: Sir Walter Scott from *The Lady of the Lake*

Source: Printed copy: *GB-Lbm* H.3628.(6.).H

Published by Paterson

Publication Date: 1897

Other comments: With obbligatos for violin and organ (harmonium)

[Three verse strophic. Prayer mode: piano has repeated quaver chords, organ sustains the chords in verses 2 and 3, violin has varied counter-melodies, one for verse 2 and a different one for verse 3.]

76. 'Changes'

Date of Composition: 1896?

Author: Lady Caroline Blanche Lindsay

Source: Printed copy: *GB-GU* Sp Coll Ca15-w.20

Published by Augener

Publication Date: 1899?

First performance: 'Hamish MacCunn's 'Changes' will be sung by Miss Kirkby Lunn, at New Brighton Tower, on Sunday [8 October 1899] – Augener and Co.' *The Times*, 6 Oct 1899, 1.

77. 'What does the little birdie sing?' (Cradle Song)

Date of Composition: - 1899

Author: Alfred Lord Tennyson

Source: Printed copy: *Souvenir of the Charing Cross Hospital Bazaar* (Albert Hall 21 and 22 June 1899) London, Nassau Press, 138-41. GB-Lbm 1870.a.10.

Published by Nassau Press, London

Publication Date: 1899

First performance: Presumably at the Charing Cross Hospital Bazaar, but after that Madame Marchesi sang this song at the St. James' Hall (Curtius Concert Club) on 7 November 1900.

Other comments: The *Souvenir*... is a collection of art, writings and music. Songs and chamber music by Frederick Bridge, Cowen, Elgar, German, Mackenzie, Parry, Stanford and Sullivan are also featured. The whole publication has been drawn together by Beerbohm Tree, who thanks his contributors in an afterword.

78. 'On the high road (Soldier Song)'

Date of Composition: - 1904

Author: Basil Hood

Source: Printed copy: GB-Lbm H.3628.(15.).H

Published by Chappell

Publication Date: 1904

Other comments: '...how completely his [MacCunn's] old spirit has been tamed.' *Times* 7 September 1904, 12.

Six verses with a chorus singing at the end of each.

79. 'There's a wee, wee glen in the Hielans'

Date of Composition: 4 March 1914

Author: Charles Murray

Source: Autograph, signed: *GB-Gu* MS Farmer 265

Unpublished

Other comments: At head of title: 'To Miss Janey C. Drysdale. (Souvenir, Dunedin Magazine, March 1914, wherein are these pathetic words.)'

80. 'With Thee'

Date of Composition: - 1914

Author: Fergus MacCunn

Source: Printed copy: *GB-Lbm* H.1793.v.(11.).H

Published by Weekes & Co.

Publication Date: 1914

Other comments: It seems strangely apposite that the last song MacCunn wrote was a setting of his son's words.

F. PIANO AND CHAMBER WORKS

1. Trio in E minor for piano, violin and cello

Date of Composition: 1884?

Source: lost

Unpublished

Other comments: Student exercise mentioned in Charles O'Brien's note regarding provenance and ownership of various scores by MacCunn 24 April 1949 – 8 October 1950. *GB-Gu* MS MacCunn C1. In this note O'Brien writes 'The two trios (E minor and D Minor) have been extracted by me today (8th October 1950). These trios were MacCunn's student work at the R.C.M. and Mrs MacCunn asked me to look through them and, if I thought they were too immature and therefore likely to detract from his reputation as a composer, to destroy them. I still have them and, if I find that the works have real merit, they will be sent to the Hunter Collection in Glasgow University.' They are not in Glasgow University Library, so we may assume that O'Brien considered them unworthy. It would have been fascinating to see them.

2. Trio in D minor for piano, violin and cello

Date of Composition: 1884?

Source: lost

Unpublished

Other comments: see note for entry F1 above

3. Violin Sonata

Date of Composition: 1885?

Source: lost

Unpublished

Other comments: mentioned in a memorandum from Charles O'Brien when organising the distribution of scores to Glasgow University Library. 'The Quintet and Violin Sonata and certain immature pieces extracted from this parcel temporarily by Charles N.F. O'Brien. 8/10/50' *GB-Gu* MS MacCunn C1

4. Quintet in E Flat major for 2 violins, 2 violas and cello

Date of Composition: 1885?

Source: lost

Unpublished

Other comments: A student work at the RCM mentioned in the composer's catalogue of his own works.

5. *Three Romantic Pieces* for cello and piano Op. 27

‘L’espérance’

‘Serenade’

‘Rêve d’amour’

Date of Composition: 1894 (London)

Source: Autograph of ‘L’espérance’, signed: *GB-Gu* MS MacCunn 18

Printed copy of ‘Serenade’ and ‘Rêve d’amour’: *GB-Gu* MS MacCunn 18

Published by Augener

Publication Date: 1894

6. *Six Scottish Dances* for piano Op. 28

Date of Composition: 1896

Source: Autograph, signed: *GB-Gu* MS MacCunn 2

Published by Cramer

Publication Date: 1896

Other comments: ‘Dedicated to the most noble The Duke of Argyll K.T.’ [i.e the old Duke, father of the Marquis of Lorne]

Orchestration made by Guy Warrack and published by Cramer in 1941.

Scoring 2.2.2.2. 4.2.3.0. timpani and 2 percussion harp strings.

7. 'Dance (Tempo di valse)' from Suite for piano

Date of Composition: 1900

Source: Autograph: *GB-Gu* MS MacCunn 13

Unpublished

Other comments: Arrangement of 'Dance no. 2' from the composite *Suite of Four Dances for orchestra* (see entry **B9** on p315 above). Originally 'The Dance of Medway' from *The Masque of War and Peace*.

8. 'Nocturne' from *Prue* Act II scene 2 for piano (Act II no.12)

Date of Composition: 1904

Source: Autograph: *GB-Gu* MS MacCunn 13

Unpublished

Other comments: A rather fine, harmonically rich, ternary form piece that works well as it stands as piano solo: however, this is evidently the piano score before orchestration, judging from the various instrumental indications ('oboe, violin solo, tutti etc.') written on it. See **D6** above

9. 'Dance (Tempo alla Mazurka) Miss Hart-Dyke' for piano

Date of Composition: 1905

Source: Autograph: *GB-Gu* MS MacCunn 13

Unpublished, but there is a version in the vocal score of *The Talk of the Town* pp106-110 published by Hopwood and Crew Ltd.

Publication Date: (1905)

Other comments: Presumably the piano score (before orchestration) of this inserted dance for the show *The Talk of the Town*. See **B8** on p314 above.

10. 'Dance (Allegretto Grazioso)' for piano

Date of Composition: September 1909

Source: Autograph, signed: *GB-Gu* MS MacCunn 13

Unpublished

Other comments: On the front of this 4-page MS there appears ~~No.5~~ as if MacCunn was hoping to make this the fifth movement of the *Suite* having orchestrated it.

11. *Two Dances* for piano

'Valse'

'Hornpipe'

Date of Composition: before 1912

Source: Printed copy: *GB-Gbm* g.606.o.(21.)

Published by Augener

Publication Date: 1912

Other comments: Both compositions appeared in the series *Graded British Piano Pieces* - the 'Valse' at Grade III (Moderately Easy) and the 'Hornpipe' at Grade IV (Moderately Difficult) – and both are dedicated 'to my friend Marmaduke Barton'. Although the 'Hornpipe' is in MacCunn's fairly anonymous light music mode, the 'Valse' is a much more personal piece with distinct shades of Debussy's recent *La plus que lente* (1910).

12. *The Tartan Plaid*, Strathspey Medley for violoncello and piano

Date of Composition: May 1914

Source: Autograph, signed: *GB-Gu* MS MacCunn 15

'Cello part autograph, signed: *GB-Gu* MS MacCunn 32

Unpublished

Other comments: After an introduction the medley (in A major) includes the tunes 'The St. Kilda Wedding', 'Cockabendy', 'Inveraray Castle' and 'The Flowers of Edinburgh'.

13. *Hope* for cello and piano

Date of Composition: 3 June 1914 London

Source: Autograph, signed: *GB-Gu* MS MacCunn 15

Unpublished

Other comments: 'To my wife: June 4th 1914. (Song! Made in lieu of many ornaments)'

14. *The Blush* [Melody] for cello and piano

Date of Composition: June 1914

Source: Autograph, signed: *GB-Gu* MS MacCunn 8

Unpublished

Other comments: 'with new ending appended' written on MS.

15. Romance in G for violin and pianoforte

Date of Composition: July 1914

Source: Autograph, signed: *GB-Gu* MS MacCunn 15

Published by Novello

Publication Date: 1915

16. *Amourette, morceau* for violoncello and pianoforte accompaniment

Date of Composition: - 1914

Source: Printed copy: *GB-Gu* MS MacCunn 18

Published by Boosey & Co.

Publication Date: 1914

17. *Constancy, reverie* for violoncello with pianoforte accompaniment

Date of Composition: - 1914

Source: Printed copy: *GB-Gu* MS MacCunn 18

Published by Boosey & Co.

Publication Date: 1914

18. *Eglantine*, melody for violoncello (or violin) with pianoforte accompaniment

Date of Composition: - 1914

Source: Printed copy: *GB-Gbm* h.1851.i.(3.)

Published by Boosey & Co.

Publication Date: 1914

Other comments: On the front cover: 'As played at the London Ballad Concerts by Mr. W.H. Squire'. Dedication 'To my friend W.H. Squire'.

19. *L'inconnue*, romance for violoncello (or violin) with pianoforte accompaniment

Date of Composition: - 1914

Source: Printed copy: *GB-Gbm* h.1851.i.(4.)

Published by Boosey & Co.

Publication Date: 1914

Other comments: On the front cover: 'As played at the London Ballad Concerts by Mr. W.H. Squire'. Dedication 'To my friend W.H. Squire'.

20. *Two Scottish Scenes* for piano
 ‘In the Glen’
 ‘In the Inglenook’

Date of Composition: 1914?

Source: Printed copy: *GB-Lbm* g.606.bb.(37.)

Published by Augener

Publication Date: 1918

Other comments: ‘In the Glen’ appeared in the series *Graded British Piano Music* Grade II (Easy)

A pencil drawing of Scots Pines with a fine sense of perspective graces the complete edition. Above ‘In the Inglenook’ is a tag from Keats:

‘Sit thee by the ingle, when
The sear faggot blazes bright,
Spirit of a winter’s night.’

21. *Caprice* for violoncello and piano

Date of Composition: 1914?

Source: Printed copy: *GB-Gu* g.510.g.(25.)

Published by Augener

Publication Date: 1920

Discography

Recordings of MacCunn's works are dominated by *Land of the Mountain and the Flood*. The changeable nature of the industry means that the list below includes only those recordings that are available in the UK or can be imported into the country on 1 March 2007. The Scottish Music Centre holds a number of BBC tapes for sale.

Land of the Mountain and the Flood

'Scottish Overtures'

Scottish National Orchestra conducted by Sir Alexander Gibson
CHANDOS 8379 (1992)

Land of the Mountain and the Flood

Scottish National Orchestra conducted by Sir Alexander Gibson
BBC off-air recording (1993) available from the Scottish Music Centre

Land of the Mountain and the Flood

'Encores you love'

Hallé Orchestra conducted by Maurice Handford
CLASSICS FOR PLEASURE 4543 (1993)

Land of the Mountain and the Flood

Royal Liverpool Philharmonic Orchestra conducted by Grant Llewellyn
POLYGRAM ARGO (1993)

Land of the Mountain and the Flood

'Music of the Four Countries'

Scottish National Orchestra conducted by Sir Alexander Gibson
CLASSICS FOR PLEASURE 4635 (1994)

Land of the Mountain and the Flood

The Ship o' the Fiend

The Dowie Dens o' Yarrow

Jeanie Deans (extracts)

The Lay of the Last Minstrel (extracts)

Janice Wilson, Lisa Milna, Jamie MacDougall, Peter Sidhom, Stephen Gadd
BBC Scottish Symphony Orchestra conducted by Martyn Brabbins
Hyperion CDA66815 (1995)

Land of the Mountain and the Flood

Highland Memories

'The Land of the Mountain and the Flood: Scottish Orchestral Music'

Royal Ballet Sinfonia conducted by John Wilson and David Lloyd Jones
ASV CD WHL 2123 (1999)

Land of the Mountain and the Flood (arranged by Jeremy Cull)
Roger Fisher at the organ of the Reid Memorial Church, Edinburgh
Amphion PHI CD 177 (2002)

The Lay of the Last Minstrel

Enid Bannatyne (soprano), Linda Finnie (contralto), Clifford Hughes (tenor),
Geoffrey Davidson (baritone), Edinburgh Royal Choral Union, BBC Scottish Singers,
BBC Scottish Symphony Orchestra conducted by Bryden Thompson.
BBC recording broadcast live from the Usher Hall, Edinburgh 6 May 1977 available as a
cassette from the Scottish Music Centre.

'In Christ there is no East or West' from The Pageant of Darkness and Light
'The Complete New English Hymnal, Volume 2'
PRIORY 89524 (2001)

'There is a garden', 'It was a lass', 'Soldier rest', 'Madrigal' from Jeanie Deans,
'O mistress mine'
'Sae Fresh and Fair: Scottish Romantic Choral Songs'
Strathclyde University Chamber Choir
REL Records RECD550 (2004)

'O would that I could see again' from Jeanie Deans, 'I will think of thee my love',
In the Glen
'Scotland's Music'
Patricia MacMahon accompanied by Lawrence Glover
Kathryn Sturrock
Linn CKD 008 (1992)

'I will think of thee my love'
Maria McLaughlin and Malcolm Martineau
BBC off-air recording (1993) available from the Scottish Music Centre

'O would that I again could see' from Jeanie Deans
Maria McLaughlin and Malcolm Martineau
BBC off-air recording (1993) available from the Scottish Music Centre

'A Song of the South'
Maria McLaughlin and Malcolm Martineau
BBC off-air recording (1993) available from the Scottish Music Centre

In the Glen
Malcolm Martineau
BBC off-air recording (1993) available from the Scottish Music Centre

Six Scotch (sic) Dances

Valse

'The Scottish Romantics: Impressionist (sic) Piano Works'

Murray McLachlan – piano

Divine Art 2-5003 (1996)

Caprice for cello and piano

Myra Chanin and William Wright

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Serenade for cello and piano

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Valse for piano

Kathryn Sturrock

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